2nd Dec - 1913

LIBERTY THEATRE

KLAW & ERLANGER MANAGERS

42ND STREET
WEST OF BROADWAY

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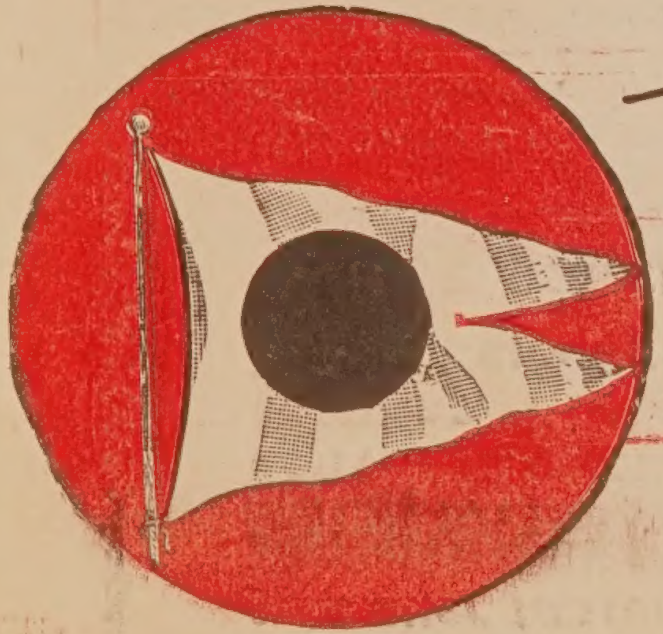
"L'usage du Djer-Kiss présume des raffinements de toilette, comme l'indique sa vogue croissante parmi les Parisiennes á la mode."
—Kerkoff, Paris
TRANSLATION: The use of Djer-Kiss presupposes toilet refinement—as its vogue among Parisian gentlewomen indicates.
"Djer-Kiss"
The most subtly distinctive of toilet luxuries and created in Paris by Kerkoff, the unequalled parfumeur. He proclaims Djer-Kiss as his masterpiece, and has included its wonderful odor in:
DJER-KISS PERFUME
DJER-KISS TOILET WATER
DJER-KISS SOAP
DJER-KISS FACE POWDER
DJER-KISS TALC
DJER-KISS SACHET
A sample of extract and face powder will be sent on receipt of 10c.
Try them.
ALFRED H. SMITH CO.
Sole Importers
New York City
Djer-Kiss is and always has been made and packed only in Paris.



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Read the Particulars

(OVER)

SEND OR BRING THIS SLIP

A Good Drink Every Time!

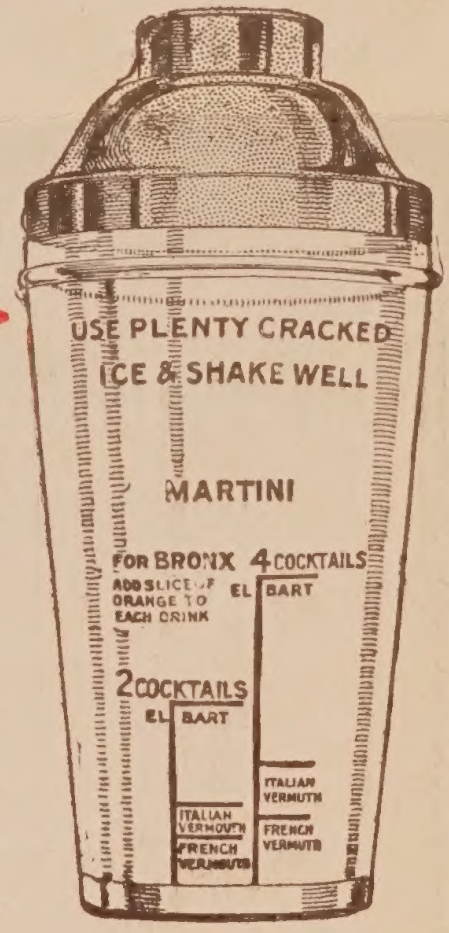
Cocktail, Rickey, or any other drink made with **EL-BART** Dry Gin is *bound* to be good.

Triple distilled, fragrant, crystal clear, it's impossible to make better Gin than **EL-BART.**

Order **EL-BART** the next time you take a drink, or make

An EL-BART Cocktail At Home.

Send for this unique **EL-BART** glass shaker. Recipes *right on the glass* will teach you to make the *best cocktail you ever tasted.*



This shaker will be sent postpaid, or delivered upon application, for one label from an **EL-BART** Dry Gin Bottle and 25c. in cash or stamps.

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Wherever you are, insist upon EL-BART in your cocktail, or rickey, or other gin drink.

Write your name and address plainly and mail, with **EL-BART** *Label and 25c., to*

EL-BART, 303 Fifth Ave., New York

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SEN-SEN

Throat Ease and Breath Perfume

FOR SALE AT ALL DRUG STORES

Concerning the Kleanwell Toothbrush

Gripped by steel a Kleanwell's bristles hold. It is a transparent-handled imported toothbrush and comes in a sealed package.

Kleanwell Toothbrush.

Evening.

SOME fashions are as bereft of individuality as some men—to meet them once, is to forget them twice. They are mere whirling spots in the kaleidoscope of Dress, like the multi-tucked silk Tuxedo shirt, now trundled off to the limbo of departed fooleries.

Americans and Englishmen have one trait in common—a dogged distaste for anything which savors of the effeminate. We are prejudiced on sight against the man whose pink and white good looks are rather too obvious; or against the man whose coat fits like a corset; or against the man whose hair glistens like varnished leather; or against the man who exudes the odor of scented soap.

These things may be well enough, but we don't fancy them. The measure of a race's civilization is pretty nearly what its biceps measures, and whilst Fashion may be decoyed from this sanest of standards it always comes back to it.

Embroidered Shirt and Tie to Match.

It is back there this season, when smart simplicity governs alike in the essentials and incidentals of evening dress, with precious few exceptions.

One exception is the shirt which, having a perfectly plain bosom of linen or piqué, may excusably be embroidered down the front, as shown in the accompanying sketch. This ornate effect, with the tie tallying in pattern, is not half-bad, though it is an affair of personal taste, not propriety.

The hose, also illustrated, introduces a new fleur-de-lis design in white upon black silk.

Afternoon.

Do you golf in spats? This may sound affected and absurd, but it really isn't, for spats were invented to guard the ankles, and if your ball has a predilection for the "rough" they will prevent many an unpleasant experience amid brambles, burrs and briars.

The spats worn golfing are two kinds—the three-button and the six-button gaiter. The three-button style is most in vogue, as it is short and trim. The six-button style is worn by some Englishmen and a few professionals, who like the right-and-tight feeling around ankle and lower leg that high spats impart.

At golf, spats may be white, gray, brown or almost any color you prefer. It is well not to get them too snug, as thus they are prone to bind. Even a size larger than necessary is often worn to have them extra loose.

Besides golf, spats are also notably in favor this year for "hikes" or cross-country tramps.

Morning.

Leather waistcoats, described last week, are not only the mode for evening dress, but they are inching into morning dress in such shades as suede-gray and snuff-brown to accompany dark-colored lounge suits.

Fleur-de-Lis Embroidery on Hose.

A novel bow-knot tie has forked or split ends, instead of the familiar square or pointed ends. It is worn with the straight-standing or the lapfront collars, old-fashioned shapes which are by way of being new-fashioned this season.

On greatcoats cut to flex to the figure one begins to see inlaid velvet collars, that is, collars with the center of velvet and the edges of the same stuff as the rest of the garment. Such collars are a revival, rather than an innovation, as they were in their heyday some fifteen years ago.

—BEAUNASH.

Addresses where merchandise described in the foregoing can be obtained may be had from Frank V. Strauss & Co., 108-114 Wooster Street, New York.

LIBERTY THEATRE

KLAW & ERLANGER, - - - - - - - MANAGERS
The Klaw & Erlanger Amusement Co., Owners.

THIS THEATRE, UNDER NORMAL CONDITIONS, WITH EVERY SEAT OCCUPIED, CAN BE EMPTIED IN LESS THAN THREE MINUTES. LOOK AROUND NOW, CHOOSE THE NEAREST EXIT TO YOUR SEAT, AND IN CASE OF DISTURBANCE OF ANY KIND, TO AVOID THE DANGERS OF PANIC, WALK (DO NOT RUN) TO THAT EXIT.

WEEK BEGINNING MONDAY MATINEE, NOVEMBER 22, 1915.
Matinee Every Day. Dec. 2nd

D. W. GRIFFITH PRESENTS

THE BIRTH OF A NATION

An Historical Drama in Two Acts.

NOTE:—There will be an intermission of eight minutes between Acts I. and II.

Cast of Characters.

Col. Ben Cameron ..... Henry Walthall
Margaret Cameron, the elder sister..... Miriam Cooper
Flora, the pet sister ..... Mae Marsh
Mrs. Cameron ..... Josephine Crowell
Dr. Cameron ..... Spottiswoode Aiken
Wade Cameron, the second son..... J. A. Beringer
Duke Cameron, the youngest son..... Maxfield Stanley
Mammy, their faithful old servant..... Jennie Lee
Hon. Austin Stoneman, Leader of the House..... Ralph Lewis
Elsie, his daughter ..... Lillian Gish
Phil, his elder son ..... Elmer Clifton
Tod, the younger son ..... Robert Harron
Jeff, the blacksmith ..... Wallace Reed
Lydia Brown, Stoneman's mulatto housekeeper..... Mary Alden
Silas Lynch, mulatto Lieutenant-Governor..... George Seigmann
Gus, a renegade negro ..... Walter Long
Abraham Lincoln ..... Joseph Henabery
John Wilkes Booth ..... Raoul Walsh
Gen. U. S. Grant..... Donald Crisp
Gen. Robt. E. Lee ..... Howard Gaye
Nelse, an old-fashioned negro..... William De Vaull
Jake, a black man faithful unto death..... William Freeman
Stoneman's servant..... Thomas Wilson

Cabinet Members, Generals, Military Aides and Attaches, Secretaries, Senators, Representatives, Visitors, Soldiers, Abolitionists, Ku Klux Klansmen, Plantation Crowds and Mobs.

PROGRAM CONTINUED ON SECONG PAGE FOLLOWING

Chiclets

REALLY DELIGHTFUL

The Dainty Mint Covered
Candy Coated Chewing Gum

NEW YORK'S FAVORITE CONFECTION

THE TRIANGLE FILM PLAYS

Produced under the Supervision of

GRIFFITH—INCE—SENNETT

Are At

THE KNICKERBOCKER THEATRE

A LONG BILL

A long bill—that's what the man gets who patronizes a high priced tailor.

Here—suits and overcoats at moderate prices.

Fabrics as fine as the most expensive tailor can show.

The fit you see before you order.

ROGERS PEET COMPANY

Broadway at 13th St. | "The Four Corners" | Broadway at 34th St.

Broadway at Warren | | Fifth Ave. at 41st St.

THE GRIFFITH TRADE MARK.

All pictures produced by David W. Griffith have the name Griffith in the upper corners of the film and the initials D. G. on the lower border line. There are no exceptions to this rule. Mr. Griffith has several new productions under way which will be announced from time to time. His next big production will be "The Mother and the Law," a story of modern life in America.

Entire production under the personal direction of D. W. Griffith.
Photograph by G. W. Bitzer. Music by Joseph Carl Briel.

A NATION IS BORN.

Among our fathers lived a poet-leader who dreamed a new vision of humanity—that out of the conflicting interests and character of thirteen American States, stretching their territories from the frosts of the north to the tropic jungles of Florida, there could be built one mighty people. For eighty years this vision remained a dream—sectionalism and disunity the grimmest realities of our life.

Lord Cornwallis, the British Commander, had surrendered at Yorktown, Virginia, to the allied armies of the Kingdom of France and the original thirteen States, by name—New Hampshire, Massachusetts, Rhode Island, Connecticut, New York, New Jersey, Pennsylvania, Delaware, Virginia, Maryland, North Carolina, South Carolina, and Georgia. Through seventy-five years of growth and conflict these States clung to their individual sovereignty, feeling with jealous alarm the slow but resistless growth of a national spirit within the body of the Federal Union. This new being was stirred at last into conscious life by Daniel Webster's immortal words--"LIBERTY AND UNION, ONE AND INSEPARABLE, NOW AND FOREVER!"

The issue, which our fathers had not dared to face—whether the State or the Union should ultimately have supreme rule—was joined in 1861 over the problem of the Negro.

The South held with passionate conviction that we were a Republic of Republics, each State free and sovereign. The North, under the leadership of Abraham Lincoln, held that the Union was indestructible and its sovereignty supreme.

Until Lincoln's day the right of each State to peaceful secession was scarcely disputed, North or South. New England had more than once threatened to withdraw long before South Carolina in her blind rage led the way.

And yet unconsciously the new being within had grown into a living soul, and, in the mortal agony of four years of Civil War and eight years of more horrible Reconstruction, a Nation was born.

THE PLAY'S MESSAGE OF PEACE.

If this graphic presentment serves no other purpose, its message for universal peace marks it of great importance. Morally and educationally it establishes the futility of armed conflict. A member of the Senate of the United States expressed the foregoing sentiment.

"Any one contemplating war should see this picture" added the Senator, "I sincerely believe it will do more to deter people from engaging in war than anything written or spoken on the subject in years."

Great care has been taken not to glorify battle. Even the music stops in its motif of glorification to sound the note of terror and desolation which is the real truth of WAR.

Armies seldom settle disputed questions of state. But where they accomplish this much, in the wake of conflict, arise newer and more terrible questions. But for the hatreds engendered in the Civil War, the suffeffring of the Reconstruction period would never have been known.

"BIRTH OF A NATION" SOUVENIERS.

A handsome souvenier book of the production can be secured in the lobby between the acts or after the performance. This is a limited edition issued under Mr. Griffith's personal supervision and is the finest type of art printing ever seen in a book of this description. It gives a complete account of the work and is beautifully illustrated in photogravure reproductions of scenes from the spectacle.

PROGRAM CONTINUED ON SECONG PAGE FOLLOWING

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Boston

FLOWERS for all occasions can be telegraphed to the best florists in each city through

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ROSES
Fleischman's

Fifth Ave., cor. 42d Street, New York 30 Church Street, New York
Railway Exchange Building, Chicago

Panama-Pacific International Exposition

SAN FRANCISCO, CALIFORNIA
1915
CLOSES DECEMBER 4th

HOTEL GERARD
West 44th St., bet. Broadway and 6th Ave.
Most Convenient Location in New York
RATES
Single Room without Bath, $1.00 and $1.50 per day
Room with Private Bath, $2 per day and up
Parlor, Bedroom and Bath, $18 to $25 per week
Lunch 50c. Dinner 75c. Also a la Carte
Banquet Room for Private Luncheons, and Dinners for Clubs and Societies
JOHN RANKIN, Proprietor

PROGRAM CONTINUED

FACTS ABOUT THE PICTURES.

Mr. Griffith was eight months making the entire production. During that time he employed a small army of men and women to get the desired results.

Over eighteen authorities were consulted to get the proper atmosphere into the scenes in which President Abraham Lincoln appears. The great majority of these authorities agreed that as near as the time of the assassination could be set was 10:13. This calculation is based upon the most authentic reports of the hour that John Wilkes Booth entered Ford's Theatre on the fatal night.

It was a brilliant spring night in Washington, but historians record that just before the shooting the temperature fell quite a bit. This detail is covered in the picture when you note President Lincoln change his position in the box and slip a warm cape over his shoulders.

Another detail in the Ford's Theatre scenes fixes definitely the facts of the actual shooting. Contrary to current opinion the President was not shot from the stage. The picture shows the action as it has authentically been reported by a majority of the authoritative writers on the subject.

The portions of Ford's Theatre shown in the story are exact reproductions of the surroundings on the night the President was assassinated. The actual distances were faithfully followed in the scene even to the twelve-foot leap which Booth made from the box after firing the fatal shot. All the reproductions for this scene were vouched for by eye witnesses of the tragedy, who retain vivid recollections of what happened that night.

In the great battle scenes which are given in the earlier portions of the production Mr. Griffith employed many novel appliances to get his effects. For the first time in making motion pictures he utilized the telephone most extensively. Imagine a stage director handling thousands upon thousands of players in one scene and directing them by telephone. This was done by laying underground wires to all parts of the battlefields. The director had a switchboard of ten wires directly in front of him and in this way kept in touch with every part of the big conflicts.

The great battle scenes were also the first ever taken by a motion picture camera at night. The scenes showing the escape of the refugees from Atlanta, the bonfire effects in Piedmont and the great red battle effects were all realized by night photography. Elaborate preparations for these were secretly laid and several inventions were made on the ground to accomplish the desired end. Patented illuminators were distributed over an area of two miles to get one midnight battle scene.

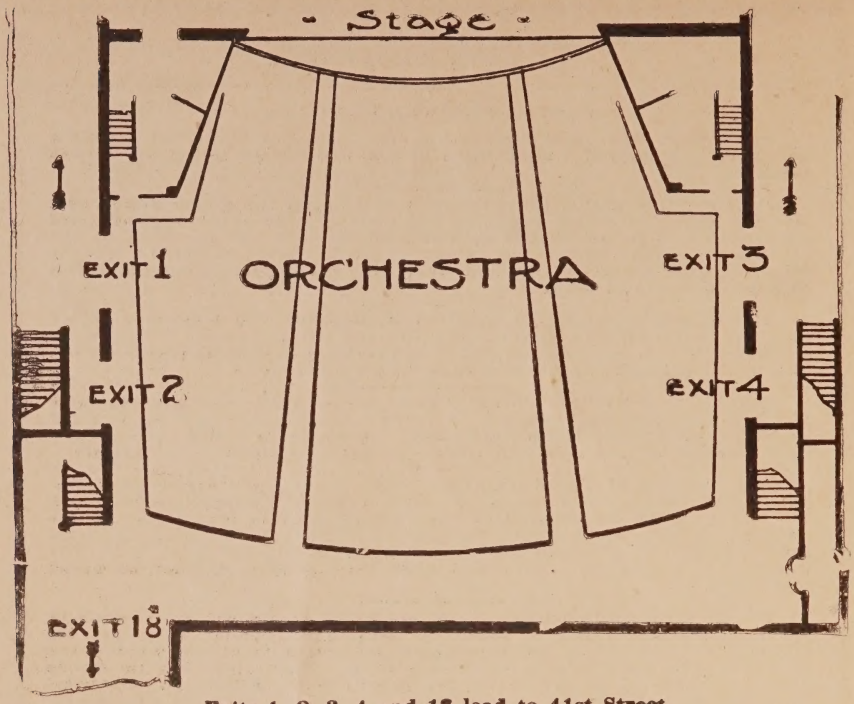
An amusing incident happened while one of the great battle scenes was being photographed at night. Mr. Griffith kept his plans so carefully concealed that it was not known what he intended doing. The night the big fight came off many citizens miles away from the actual scene telephoned into the newspapers and the following morning several papers appeared with stories of a mysterious naval engagement the night before in which the long thunderous roll of heavy cannonading had been distinctly heard by citizens miles inland from the sea.

The novelty of midnight photography is carried to a striking point in one of the vast pictures. Here under the glare of the giant illuminators and bursting bombs one can see a line of trenches stretching over a territory of more than three miles.

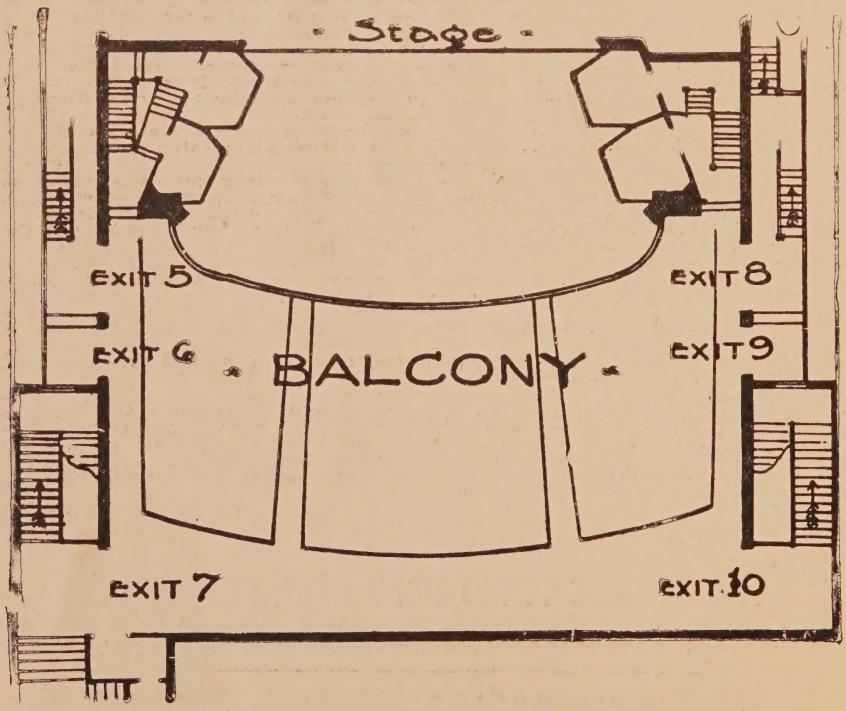
In the meeting of Generals Grant and Lee at Appomattox a historic incident is revealed. When General Robt. E. Lee wanted to make some marginal notes on the papers of his final surrender, he asked for a pencil, and to the surprise of the numerous generals assembled it was found that not a person in the company owned one. Finally an officer in General Lee's staff found a pocket inkstand in his kit and it was with ink from this that the historic document was written. It will also be noted that General Grant and several of his staff were not expecting the surrender and were present in private uniforms.

THE SOHMER PIANO USED HERE EXCLUSIVELY.
SOHMER & CO.'S Salesrooms, Sohmer Building, 315 Fifth Avenue, Cor. 32d St., N. Y.

IF YOUR EYE is attracted to this space it follows that others will also be, so naturally it should be a good place to put your announcement.
Let us show you how attractively we can display your advertisement!
Our artist and staff of copy-writers are at your service at all times.
FRANK V. STRAUSS & CO.,
'Phone 3303 Spring. 108-14 Wooster St.



Exits 1, 2, 3, 4 and 18 lead to 41st Street.



Exits 5, 6, 8 and 9 lead to 41st Street.
Exits 7 and 10 lead to 42d Street.

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